

Questions Booklet

January 2002



English 30
Part B: Reading
Grade 12 Diploma Examination

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English 30
Part B: Reading
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Description

Part B: Reading contributes 50% of the total English 30 Diploma Examination mark.

There are 70 questions in the Questions Booklet and 8 reading selections in the Readings Booklet.

Time: 2 hours. This examination was developed to be completed in 2 hours; however, you may take an additional ½ hour to complete the examination.

Plan your time carefully.

Instructions

- Be sure that you have an English 30 Questions Booklet **and** an English 30 Readings Booklet.
- You may **not** use a dictionary, thesaurus, or other reference materials.
- On the answer sheet provided, use **only** an **HB** pencil to mark the correct or best answer for each question. Fill in the circle that corresponds to your answer. For example:

The writer of *Romeo and Juliet*,
Macbeth, and *Hamlet* is

- A. Henrik Ibsen
- B. Charlotte Brönte
- C. Margaret Laurence
- D. William Shakespeare

Answer Sheet

Ⓐ Ⓑ Ⓒ ●

- Mark only one answer for each question.
- If you change an answer, erase your first answer completely.
- Answer all questions.



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I. Read the poem on page 1 of your Readings Booklet, and answer questions 1 to 6.

1. In the first eight lines of the poem, the image of “finite beasts” (line 6) is directly reinforced by the words
 - A. “watch” and “eyes” (line 1)
 - B. “limits” and “boundaries” (lines 5 and 6)
 - C. “knowledge” and “objects” (lines 5 and 7)
 - D. “desire” and “longing” (lines 7 and 8)
2. Lines 7 to 10 **mainly** convey the speaker’s sense of
 - A. fear
 - B. pride
 - C. uncertainty
 - D. disappointment
3. The lines “In love we are beasts of infinity, crude in our longing for things that may carry us apart” (lines 11 to 12) **most clearly** suggest that
 - A. because of its instinctual base, love cannot last
 - B. there is a quality in love that seeks and nurtures risk
 - C. the desire for material objects is an impediment to love
 - D. if love is to last forever, we must acknowledge its animal side
4. Within the context of lines 11 to 14, the phrase “drawing thorns from feet with gentled fangs” (lines 13 to 14) refers to
 - A. innate kindness
 - B. extreme impatience
 - C. impending maturity
 - D. threatened impotence

Continued

5. The phrase that **most strongly** suggests the concept of “infinite beasts” is

- A. “I watch you closely” (line 1)
- B. “a measure of longing” (line 8)
- C. “places in you I may not wish to know” (line 10)
- D. “only the edges showing” (line 18)

6. A preconception about love that the speaker has moved beyond is that

- A. love affords complete knowledge of the loved one
- B. lovers need to spend time watching each other
- C. loving makes one capable of self-sacrifice
- D. love allows two persons to become one

II. Read the excerpt from a story on pages 2 to 6 of your Readings Booklet, and answer questions 7 to 18.

7. The details “Then, as he might have turned a gun on himself, he climbed five steps and pressed his finger to the bell” (lines 24 to 26) reinforce
- A. Louis’s tendency to be forgetful
 - B. Louis’s reluctance to participate
 - C. Mme. Carette’s apprehensions
 - D. Mme. Carette’s critical nature
8. The description of Louis’s being seated in the plush arm chair (lines 52 to 55) reinforces
- A. Louis’s dignity
 - B. Berthe’s absent-mindedness
 - C. the family’s reputation for elegance
 - D. Louis’s potential position of importance
9. Mme. Carette’s presumptions regarding Louis are **most directly** conveyed in the statement
- A. “Mme. Carette had warned her that she would have to be a servant to his mother, and eat peculiar food” (lines 34–35)
 - B. “Mme. Carette hoped Marie’s children would inherit that color” (lines 47–48)
 - C. “Mme. Carette was trying to remember where Berthe had said that she and Marie were to sit” (lines 57–58)
 - D. “Mme. Carette lifted her shoulders and parted her clasped hands” (lines 77–78)
10. The detail “Berthe closed her eyes” (line 65) reinforces Berthe’s attitude throughout the excerpt as being one of
- A. feigned pleasure
 - B. eager anticipation
 - C. veiled humiliation
 - D. nervous clumsiness

Continued

11. Louis's awareness of his obligation to account for himself is suggested in the details
- A. "Before shaking hands he removed his glasses, which had misted over, and wiped them dry" (lines 44–45)
 - B. "He took Marie's yielding hand and let it drop" (line 49)
 - C. "grafted on pure French stock a number of noble traits: bright, wavy hair, a talent for public speaking, another for social aplomb" (lines 72–74)
 - D. "His eyes, perhaps seeking shade, . . . stopped at the only familiar sight in the room—his reflection in the pier glass" (lines 111–113)
12. The narrator's sympathy for Louis is **most directly** conveyed by the quotation
- A. "In every generation of Driscolls, there had to be a Louis, a Joseph, a Raymond" (lines 74–75)
 - B. "as he might have sought out and welcomed a second man in the room" (lines 92–93)
 - C. "in a large family everything made the rounds" (line 111)
 - D. "'I can't get over these twins of yours,' he said to Mme. Carette. 'I just can't get over them' " (lines 151–152)
13. In context, the statement "She nudged her mother with her elbow" (line 94) reinforces
- A. the family's attitude of disdain
 - B. Mme. Carette's indulgence of Marie
 - C. Berthe's supervisory role in the occasion
 - D. Berthe's disapproval of Marie's bad manners
14. The details in lines 104 to 108 serve to
- A. juxtapose Berthe's astuteness and Marie's obtuseness
 - B. contrast the darkness in the house with the light outside
 - C. foreshadow Louis's mistaking of Berthe and Marie for twins
 - D. symbolize Berthe's maliciousness and Marie's mysteriousness

Continued

15. An example of the narrator's use of exaggeration for effect is provided in the quotation
- A. "At the mention of lumber, Louis took on a set, bulldog look" (line 99)
 - B. "The Carettes looked away, so that he could strangle unobserved" (lines 103–104)
 - C. "give her a modern kitchen, children to bring up, a muskrat coat, a charge account" (lines 120–121)
 - D. "She could still get into her wedding dress" (line 128)
16. The manager's comment that Marie is "'an angel, but angels aren't in demand at Prestige Central Burners'" (line 156) conveys the idea that Marie is
- A. incompetent
 - B. incomparable
 - C. too frail for factory work
 - D. too honest for the business world
17. In lines 157 to 158, the words "enchanted misalliance" depict the
- A. romantic suitability of Louis
 - B. charm of the Greek suitor's faults
 - C. misguided intent of Marie's family
 - D. appeal of Marie's contrasting features
18. In this excerpt, Berthe is opposed to Marie's Greek boyfriend because he is not
- A. French
 - B. Catholic
 - C. attentive
 - D. affluent

III. Read the excerpt from the Shakespearean play on pages 7 to 11 of your Readings Booklet, and answer questions 19 to 32.

19. At the opening of this scene (lines 1 to 23), prior to the king's first words, the nobles could **best** be described as being
- A. uncertain about the king's leadership
 - B. convinced of their grim prospects
 - C. determined to achieve victory
 - D. fearful for the king's safety
20. Exeter's statement "thou art framed of the firm truth of valor" (line 16) conveys that Salisbury is
- A. posing as a hero
 - B. known for his honesty
 - C. the very essence of chivalry
 - D. habitually put in an awkward position
21. In lines 30 to 33, Henry reveals himself to be
- A. discourteous to those who are less privileged
 - B. uninterested in material matters
 - C. envious and ambitious
 - D. impatient and arrogant
22. The phrase that states the condition of Henry's being "the most offending soul alive" (line 35) is
- A. "I am not covetous for gold" (line 30)
 - B. "Nor care I who doth feed upon my cost" (line 31)
 - C. "if it be a sin to covet honor" (line 34)
 - D. "I would not lose so great an honor" (line 37)

Continued

23. In context, Henry's statements in lines 40 to 45 serve **mainly** to
- A. convey the idea that confrontation with death is inevitable
 - B. acknowledge the desire of his men to leave the battlefield
 - C. counter the effect of Westmoreland's suggestion that more men are needed
 - D. emphasize the fact that he will treat all as honourably as he treats Westmoreland
24. The phrase "And hold their manhoods cheap" (line 72) means that the English will
- A. be grateful to have escaped
 - B. fight without expectation of reward
 - C. be willing to risk their lives for England
 - D. consider their lives to have been wasted
25. In lines 78 to 84, Henry's exchange with Westmoreland demonstrates
- A. Henry's cheerful mood
 - B. Henry's agreement to disagree with Westmoreland
 - C. an affirmation of Westmoreland's changed attitude
 - D. the contrast in character between Henry and Westmoreland
26. The purpose of Montjoy's arrival in the English camp is to
- A. provide the English with the opportunity to surrender
 - B. negotiate a peaceful resolution to the conflict
 - C. confuse the Constable of France
 - D. inform on French strategy
27. In lines 99 to 101, Henry reveals that his attitude is
- A. defiant and proud
 - B. cautious and brave
 - C. bitter and despairing
 - D. mistrustful and hostile

Continued

28. The example that Henry gives (lines 102 to 103) in his reply to Montjoy serves as a metaphorical warning against
- A. caution
 - B. cowardice
 - C. unpreparedness
 - D. overconfidence
29. In lines 107 to 116, Henry suggests to Montjoy that even in death, the English soldiers cannot lose in that
- A. their bodies will serve as symbols of French oppression
 - B. the prayers offered for those who died will save their souls
 - C. their valour will redeem them in heaven and their bodies will poison French soil
 - D. the remaining soldiers will be inspired to fight doubly hard for their vanquished comrades
30. “Our gayness and our guilt are all besmirched” (line 119) is an acknowledgement that Henry’s soldiers
- A. are wearing battledress that reflects their hardships
 - B. have had their reputations tarnished by the French
 - C. have suffered previous defeats
 - D. are dressed in battle colours
31. Henry’s indication to Montjoy that, in spite of appearances, the English soldiers are undaunted, is **best** captured in the phrase
- A. “We are but warriors for the working day” (line 118)
 - B. “we will not fly” (line 122)
 - C. “time hath worn us into slovenry” (line 123)
 - D. “But, by the mass, our hearts are in the trim” (line 124)
32. The **main** dramatic purpose of this scene is to
- A. honour Saint Crispian
 - B. emphasize the irresponsible attitude of Henry V
 - C. challenge the patronizing attitude of the French
 - D. fire the enthusiasm of the demoralized English soldiers

- IV. Read the excerpt from the novella on pages 12 to 15 of your Readings Booklet, and answer questions 33 to 40.
33. The statement that **best** suggests the nature of the day-to-day relationship between Granny and the daughters of She-who-was-Cynthia is
- A. “Another row was imminent” (line 51)
 - B. “The pause this time, as after the thunderbolt, was icy” (line 61)
 - C. “‘Though Lucille *was* a bit over the mark, that time’” (line 88)
 - D. “‘I know it’s nothing but nerves’” (lines 95–96)
34. That Yvette is not easily shocked is **most clearly** suggested by the phrase
- A. “stood tall and bemused” (line 71)
 - B. “with the air of offended dignity” (lines 71–72)
 - C. “even *she* was half-aghast” (line 73)
 - D. “she was coldly indignant” (line 74)
35. Granny’s “aspersion” (line 75) refers directly to the implications of the quotation
- A. “‘People who never take the responsibility’” (line 38)
 - B. “‘half-depraved stock’” (line 55)
 - C. “‘Stay in your room till you’ve apologised’” (line 66)
 - D. “‘we happen to be superstitious’” (lines 78–79)
36. The statement “The rector appeared, having left time for a lull” (line 84) suggests that Arthur is
- A. eager to intervene
 - B. anxious to end the dispute
 - C. hesitant to offend his mother
 - D. reluctant to become involved
37. Throughout the excerpt, Yvette **most often** demonstrates
- A. anger and envy
 - B. affection and respect
 - C. irritation and aloofness
 - D. mistrust and confusion

Continued

38. Which of the following phrases identifies the actual source of tension in the household?
- A. “She-who-was-Cynthia” (line 34)
 - B. “‘a lot of people who are always nagging and fussing’” (lines 48–49)
 - C. “‘till you’ve apologised to the Mater for this’” (lines 66–67)
 - D. “‘how these children give way to their nerves’” (line 95)
39. The lines that **most clearly** portray Yvette and Granny as antagonists are
- A. “‘Oh, *I’m* not superstitious’” (line 36) and “‘there shall be no mirrors broken in *this* house’” (line 42)
 - B. “‘I mean the people in this beastly house’” (lines 53–54) and “‘we don’t come of half-depraved stock’” (line 55)
 - C. “The old woman’s breast began to heave” (line 60) and “with the air of offended dignity” (lines 71–72)
 - D. “‘I doubt if she’ll apologise’” (line 101) and “‘I don’t want any apology’” (line 103)
40. The French expression “‘*Tant de bruit pour une omelette!*’” (lines 87 to 88) is similar in meaning to “a tempest in a teapot.” Through the use of this expression, Yvette is suggesting that
- A. Granny has been unfairly treated
 - B. the matter is of little consequence
 - C. Lucille is trying to attract attention
 - D. everyone is concerned over the wrong issue

- V. Read the adaptation of a lecture on pages 16 to 18 of your Readings Booklet, and answer questions 41 to 48.
41. In contrast to the speaker's response, Professor Chattopadhyaya appears to regard the incident described in lines 1 to 17 as being
- A. tedious
 - B. refined
 - C. extraordinary
 - D. unremarkable
42. The speaker introduces his subject by means of
- A. analysis
 - B. anecdote
 - C. definition
 - D. comparison
43. The speaker's purpose in describing the incident in the first paragraph is **mainly** to
- A. portray the speaker's knowledge of philosophy
 - B. highlight the speaker's curiosity about foreign culture
 - C. describe the variety of cultural differences in eastern society
 - D. illustrate the differences inherent in cultural responses to sacred texts
44. In lines 27 to 31, in order to underline the essential nature of his concern about translating a sacred text into English, the speaker uses
- A. metaphor
 - B. juxtaposition
 - C. personification
 - D. literary allusion

Continued

45. The speaker's reference to primitive art (lines 40 to 50) provides an example of
- A. analogy
 - B. analysis
 - C. allegory
 - D. anecdote
46. In lines 51 to 56, the speaker explains that one reason that it may be harder to resist universalizing literature than it is to resist universalizing art is the
- A. basic sameness of written formats
 - B. preservation of nuances of meaning in translation
 - C. search for competent translators to do the work well
 - D. provision of necessary background information to explain beliefs
47. The speaker's concern with studying foreign sacred classics as literature in western classrooms is that the
- A. texts are too detailed to comprehend
 - B. beliefs of the western community might be threatened
 - C. texts cannot be appreciated through discussion and analysis
 - D. cultural prejudices of western readers will be insurmountable
48. In line 59, the word "*inaccessible*" is italicized in order to
- A. emphasize the paradox of the issue identified
 - B. emphasize that sacred texts are ambiguous by definition
 - C. suggest that we have inherited a problem that is insolvable
 - D. illustrate that we habitually underestimate the value of non-western literature

- VI. Read the excerpt from a play on pages 19 to 23 of your Readings Booklet, and answer questions 49 to 57.**
- 49.** In the dialogue regarding Constance's efforts to crack the code of the Gustav Manuscript (lines 43 to 77), humour is achieved through
- A. the Professor's use of overly formal diction
 - B. the use of word play regarding the author of the source material
 - C. exaggeration of the importance of breaking the Manuscript's code
 - D. juxtaposition of Professor Night's sarcasm with Constance's sincerity
- 50.** In line 65, "alchemical hieroglyphs" refer to
- A. the Holy Grail
 - B. Dead Languages
 - C. Shakespeare's plays
 - D. the Gustav Manuscript
- 51.** The line that **most clearly** suggests Constance's hope for a relationship with Professor Night is
- A. "I guess I just have a thing for lost causes" (line 46)
 - B. "I'm ready for my next assignment Professor" (line 104)
 - C. "So am I. I can't quite believe it!" (line 119)
 - D. "Will I still work for you?" (line 130)
- 52.** Constance's search for the "mysterious source material" (lines 81 to 82) used by Shakespeare is ironic because she is
- A. unaware of the parallel to her work for Professor Night
 - B. doing work that will not help her obtain a doctoral degree
 - C. intrigued yet repulsed by the idea of Shakespeare being unoriginal
 - D. doomed to be as unsuccessful as those scholars searching before her
- 53.** The "little secret" that the Professor "daren't trust anyone else with" (line 101) is that
- A. Professor Night is to marry Ramona
 - B. Professor Night is taking a position at Oxford
 - C. Constance is the author of Professor Night's success
 - D. Constance has discovered the key to the Gustav code

Continued

54. The irony of the Professor's statement "Even if it does fall somewhat short of a challenge" (line 125) is that he
- A. has no desire to go to Oxford
 - B. is lazy and has avoided doing his own work
 - C. has denied Constance the opportunity of an Oxford post
 - D. will allow his work to interfere with his marriage
55. The Professor's statement "I hoped you'd help pack my books" (lines 136 to 137) emphasizes his
- A. panicked rush to prepare
 - B. indifference to Constance's feelings
 - C. ineffective relationship with Ramona
 - D. reluctance to lose Constance's affection
56. Read the quotations below and answer the question that follows:
- "eliminated from two earlier comedies by an unknown author?!" (lines 9–10)
"handwritten in green ink on foolscap" (line 38)
"I dare not name the source of this txt" (lines 73–74)
"your hand gets more cryptic all the time" (line 99)

The lines above **most strongly** emphasize the

- A. authenticity of the Gustav Manuscript
 - B. unlikelihood of Constance completing her goals
 - C. Professor's diminishing patience with Constance
 - D. similarities of Constance's work to the Gustav Manuscript
57. Professor Night's view of the futility of Constance's research is **best** illustrated in his
- A. allusions to the Holy Grail, the Golden Fleece, and Don Quixote
 - B. references to her "interesting little mind" (line 85)
 - C. disregard for her deciphering of anagrams
 - D. disapproval of Oxford, the Gustav Manuscript, and the Literary Society

VII. Read the poem on page 24 of your Readings Booklet, and answer questions 58 to 64.

- 58.** The details in lines 1 to 3 establish **most strongly** the impression that the out-of-doors is likened to a
- A. void
 - B. haven
 - C. fantasy
 - D. mystery
- 59.** That it is thin frost, rather than companions, that gathers (lines 2 to 3) reinforces the impression of the emptiness of the rooms in that frost is
- A. fine and layered
 - B. cold and inanimate
 - C. impossible to see through
 - D. separated into distinct patterns
- 60.** The old man does not reflect the gaze of the world outside because
- A. his lamp blinds him to the darkness
 - B. he is too old and decrepit to see clearly
 - C. the darkness is emotionally overwhelming
 - D. he is unable to see through the frosted windows
- 61.** The word choice and detail in lines 18 to 19 suggest the
- A. old man's fading strength
 - B. old man's realized dreams
 - C. clouds above the moonlight
 - D. brightness of the moonlight

Continued

62. The old man regards the moon as being “better than the sun” (line 20) in that the moon will
- A. serve as a friendly companion
 - B. preserve things the way they are
 - C. provide light in the winter darkness
 - D. give as much warmth as the winter sun
63. In this poem, the old man in the darkness of the winter landscape is symbolized **mainly** by a
- A. frosty window pane
 - B. crack of branches
 - C. dwindling light
 - D. burning log
64. In the poem, winter and night symbolize
- A. natural conflict
 - B. vague memories
 - C. unavoidable grief
 - D. approaching death

VIII. Read the excerpt from the essay on pages 25 and 26 of your Readings Booklet, and answer questions 65 to 70.

65. The writer believes that the appreciation of ruins requires
- A. higher education
 - B. skill in architecture
 - C. artistry and sensitivity
 - D. solitude and contemplation
66. The writer's attitude to the struggle toward "what we are pleased to call civilization" (line 22) is **most clearly** revealed by the quotation
- A. "these crippled monuments" (line 21)
 - B. "violent and stumbling" (line 21)
 - C. "'Tolerance'" (line 22)
 - D. "a cosmic philosophy" (line 25)
67. The paradox in the phrase "sense of mortality and eternal values" (line 25) is created by combining the concepts of
- A. past and future
 - B. greed and ambition
 - C. the temporary and the timeless
 - D. the destructive and the creative
68. The comparison between a ruin and an unfinished symphony (line 28) is based on the writer's opinion that both
- A. echo our shared past
 - B. provide new experiences
 - C. tantalize our imaginative capacities
 - D. remind us of the extent of our ignorance

Continued

69. In lines 37 to 40, the writer's **main** purpose is
- A. narration
 - B. exposition
 - C. description
 - D. persuasion
70. The writer's assertion that ruins encourage us to learn from the past, creating a "link in our lifeline" (line 40), is **most vividly** reinforced by the quotation
- A. "Nothing dispels the lingering sanctity of an ancient temple or abbey so instantly" (lines 3–4)
 - B. "Ruins evoke in us a cosmic philosophy" (lines 24–25)
 - C. "A ruin is like an unfinished symphony or novel" (lines 27–28)
 - D. "'One sees the storm . . . in the wreckage and corpses it has cast upon the shore'" (lines 35–36)

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